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JOE WEBER

presents

A ROMANTIC COMIC OPERA

EILEEN

Book and Lyrics by

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT

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NEW YORK

PRINTED IN U. S. A.

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Cupid Will Guide
Fond Love True Love

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Those Since I Met You Days
I Might Be Your Once In a While
Call It A Day
Lullaby
I Don't Want To Go Home
Someone Like You
How Do You Get That Way
My Idea Of Something To
Go Home To
Tip Your Hat To Hattie

BABETTE

My Lady 'Tis For Thee
There Once Was An Owl
My Honor And My Sword
My Lady Of The Manor
Where The Fairest Flow'rs Are Blooming

BABES IN TOYLAND

Toyland
I Can't Do The Sum
Floretta

CINDERELLA MAN

Out of His Heart He Builds a Home

DREAM GIRL

Bubble Song
My Dream Girl
At The Rainbow's End
If Somebody Only Would Find Me
My Hero

DUCHESS

Cupid Tell Me Why
If I Should Dream Of You
I'm Such a Romantic Girl
Land Of The Sultan's Dreams

EILEEN (Hearts Of Erin)

When Love Awakes
Eileen Alanna Asthore
Free Trade And A Misty Moon
I'd Love To Be A Lady
Ireland My Sireland
(When Shall I Again See Ireland)
Irish Have a Great Day Tonight
Lie's A Game At Best
Thine Alone (Duet 60c)
Too-Re-Loo-Re
Cupid The Cunnin' Pandean
My Little Irish Rose
Stars And Rosebuds
When Ireland Stands Among
The Nations Of The World
Dinny's Serenade
Glad Triumphant Hour
My Good Friends Of Erin's Isle

ENCHANTRESS

To The Land Of My Own Romance
They All Look Good When They're
Far Away
Art Is Calling For Me
Come, Little Fishes

FOLLIES OF 1917

Can't You Hear Your Country
Calling

FOLLIES OF 1920

Love Boat
When The Right One Comes Along

FOLLIES OF 1921

In Khorassan
Legend Of The Golden Tree
Princess Of My Dreams

FOLLIES OF 1922

Weaving My Dreams

FOLLIES OF 1923

I'd Love To Waltz Through
Life With You

Lady Of The Lantern
That Old Fashioned Garden Of Mine

FORTUNE TELLER

Always Do As People Say
You Should

Gypsy Jan
Gypsy Love Song (Duet 60c)
Romany Life

GIRL IN THE SPOTLIGHT

Catch 'Em Young, Treat 'Em
Rough, Tell 'Em Nothing
I Love The Ground You Walk On
It Would Happen Anyway
I Cannot Sleep Without
Dreaming Of You
I'll Be There

There's a Tender Look In Your Eyes
Somewhere I Know There's A
Girl For Me

HER REGIMENT

Some Day
Oh My
As The Years Roll By
If Things Were What They Seem
Twixt Love And Duty
Soldier Men
American Serenade
Art Song
Vive La France
Nerves

IT HAPPENED IN NORDLAND

Absinthe Frappe
Knot Of Blue
Oyaneeah
Little Class Of One
LADY OF THE SLIPPER

Just Love Me All The Time
Just You And I In Dreamland
Princess Of Faraway
LITTLE OLD NEW YORK (Picture)

MILLE. MODISTE

Hats Make The Woman
If I Were On The Stage
I Want What I Want When I Want It
Love Me—Love My Dog
The Time And The Place
And The Girl
Kiss Me Again (Duet 60c)
Mascot Of The Troop

MISS DOLLY DOLLARS

It's All In The Book You Know
Miss Dolly Dollars
It Keeps Me Guessing All The Time
Lie's A Masquerade
A Woman Is Only A Woman
But a Good Cigar Is A Smoke
American Music

MY GOLDEN GIRL

I Want You
Little Nest For Two
My Golden Girl
Darby And Joan
Ragtime Terpischore
Oh Day In June
I'd Like A Honeymoon With You
A Song Without (Many) Words
If We Had Met Before
Name The Day
In Venice
Shooting Star

NAUGHTY MARIETTA

Ah! Sweet Mystery Of Life (Duet 60c)
All I Crave Is More Of Life
If I Were Anybody Else But Me
Italian Street Song (Duet 60c)
I'm Falling In Love With Someone
Naughty Marietta
'Neath The Southern Moon
Tramp! Tramp! Tramp!
Sweet By And By

OLD DUTCH

I Want A Man To Love Me
My Gypsy Sweetheart

THE ONLY GIRL

Be Happy, Boys, Tonight
When You're Away (Duet 60c)
When You're Wearing The
Ball And Chain
You're The Only Girl For Me
More I See Of Others
The Better I Like You

ORANGE BLOSSOMS

Kiss In The Dark, A (Duet 60c)
Way Out West In Jersey
Then Comes The Dawning
This Time It's Love
Legend Of The Glow-Worm
Lonely Nest
Dream Of Orange Blossoms, A

OUI MADAME

He Wanted To Go And He Went
If I Saw Much Of You
My Day Has Come
Over The Garden Wall
Play Me Something I Can Dance To
When You Know Me Better
Where Were You
Wooing Of The Violin, This
Every Hour Away From You Is
60 Minutes Lost

PRIMA DONNA

Everybody Else's Girl Looks
Better Than Mine
I'll Be Married To The Music
Of A Military Band
You'd Be Surprised

PRINCESS PAT

All For You (Duet 60c)
For Better Or Worse
I Need Afection
Love Is The Best Ol All
Neapolitan Love Song
There's A Message Ol Love
In Your Eyes

THE RED MILL

Because You're You (Duet 60c)
Every Day Is Ladies Day With Me
Good-Bye John
I'm Always Doing Something
I Don't Want To Do
In The Isle Of Our Dreams
Moonbeams (Duet 60c)
Streets Of New York
When You're Pretty,
The World Is Fair
You Can Never Tell About A Woman

ROSE OF ALGERIA

Ask Her While The Band Is Playing
Love Is Like A Cigarette
Rose Of The World
Twilight In Barakeesh

SINGING GIRL

If Only You Were Mine
Love Is Tyrant

SKY HIGH

Give Your Heart In June Time

TATTOOED MAN

Boys Will Be Boys And
Girls Will Be Girls
Hear My Song Ol Love
Nobody Loves Me

VELVET LADY

I've Danced To Beat The Band
Lie And Love
Logic
There's Nothing Too Fine For
The Finest

VICEROY

Just For Today
We'll Catch You At Last

WHEN KNIGHTHOOD WAS IN FLOWER—(Picture)

When Knighthood Was In Flower

WHEN SWEET SIXTEEN

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NEW YORK

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JOE WEBER
Presents
A Romantic Comic Opera
in Three Acts

EILEEN

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by **FRED G. LATHAM**

CAST OF CHARACTERS

CAPTAIN BARRY O'DAY	Vernon Stiles
SIR "REGGIE" STRIBLINGAlgernon Greig
DINNY DOYLEScott Welsh
LANTY HACKETT	Harry Crosby
"HUMPY" GROGAN	John B. Cooke
SHAUN DHU	Greek Evans
MICKEY O'BRIEN	Joseph Dillon
COLONEL LESTER	Edward Martindel
BIDDY FLYNN	Josie Claflin
ROSIE FLYNN	Louise Allen
LADY MAUDE ESTERBROOKE	Olga Roller
EILEEN MULVANEY	Grace Breen
MARIE Her maid.	Paullette Antoine
MYLES A footman	Thomas Mann
PETER The Piper	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,
Servants, etc,etc.

MUSICAL DIRECTOR	Arthur Kautzenbach
GENERAL MANAGERW. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

ACT III

Gardens of the Castle — Evening

1031.32. 8/66



Musical Programme

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IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

Allegro Vivo

Overture

VICTOR HERBERT

ff sffz
ff

sffz
fp molto cresc.

fff
Tympani Solo
ff

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Handwritten musical score for piano, five staves, measures 8-12. The score consists of two systems of music, each starting with a treble clef and a key signature of one sharp (F#). Measure 8 starts with a forte dynamic (ffz) in the upper staff. Measures 9 and 10 show eighth-note patterns in the upper staff, with dynamics ffz, pp, pp, and pp respectively. Measure 11 begins with a forte dynamic (ffz) in the upper staff. Measure 12 concludes the section.

Measure 8:

- Upper staff: ffz
- Lower staff: ffz

Measure 9:

- Upper staff: ffz
- Lower staff: pp

Measure 10:

- Upper staff: ffz
- Lower staff: pp

Measure 11:

- Upper staff: ffz
- Lower staff: pp

Measure 12:

- Upper staff: ffz
- Lower staff: pp

8

sffz

ff

poco a poco

allargando

pp

tranquillo

A musical score for piano and harp, page 11. The score consists of five systems of music, each with two staves: treble and bass. The key signature is three flats, and the time signature varies between common time and 3/4.

System 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: $\text{p} \cdot \text{p}$, $\text{poco a poco calando}$. Measure 11 ends with a repeat sign and a 3/4 time signature.

System 2: Treble staff starts with a dynamic of f . Bass staff has eighth-note pairs. Measure 12 begins with *Andante* (8 measures). Measure 13 begins with *Andante espressivo*.

System 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14 begins with *Harp* dynamics.

System 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

System 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

System 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *mf*, *cresc.*

8

Allegro marziale

ff *sffz* *sffz*

rit. *ff* *sffz* *allargando*

Allegro vivo

f a tempo

Musical score for piano and tympani. The piano part consists of two staves in G minor (two sharps). The top staff has a treble clef, a key signature of two sharps, and a tempo marking of 8. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 2. The first measure shows eighth-note chords in both staves. The second measure continues with eighth-note chords. The third measure starts with a bass drum (Tympani) followed by eighth-note chords. The fourth measure ends with a piano dynamic (rit.) and a forte dynamic (ff).

Musical score for piano, two staves:

- Top Staff (Treble Clef):
 - Measure 1: Forte dynamic (F), melodic line with grace notes.
 - Measures 2-10: Repeating pattern of eighth-note chords and sustained notes, with dynamics F, P, and accents.
- Bottom Staff (Bass Clef):
 - Measure 1: Forte dynamic (F).
 - Measures 2-10: Repeating pattern of eighth-note chords and sustained notes, with dynamics F, P, and accents.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp sign. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 ends with a fermata over the eighth note of the treble staff. Measure 12 begins with a dynamic instruction 'p' (piano) above the bass staff. The music consists of eighth-note patterns and rests.

Musical score page 14, measures 1-4. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a forte dynamic (ff).

Musical score page 14, measures 5-8. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 6 includes dynamics ff, sffz, and sffz rit. Measure 7 includes a dynamic ff. Measure 8 ends with a dynamic ff.

Musical score page 14, measures 9-12. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 10 includes a dynamic ff. Measures 11 and 12 end with dynamics ff.

Musical score page 14, measures 13-16. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measures 14, 15, and 16 end with dynamics ff.

Musical score page 14, measures 17-20. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measures 18, 19, and 20 end with dynamics ff allargando.

Opening Act I

Nº 1

Allegro molto moderato misterioso

A musical score for piano, page 16, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Measures 1-4. Treble clef, key signature of one sharp (F#). The music consists of eighth-note patterns: quarter note followed by three eighth notes, then a sixteenth note followed by three eighth notes, and so on. The bass staff provides harmonic support.

Staff 2 (Second from Top): Measures 1-4. Treble clef, key signature of one sharp (F#). The music features eighth-note chords and sixteenth-note patterns. Measure 4 includes dynamic markings: *f*, *p*, and *v*.

Staff 3 (Third from Top): Measures 1-4. Treble clef, key signature of one sharp (F#). The music includes dynamic markings: *pp*, *pp*, *fpp*, and *p*. Measures 3 and 4 feature sustained notes with grace notes.

Staff 4 (Fourth from Top): Measures 1-4. Treble clef, key signature of one sharp (F#). The music consists of eighth-note chords and sixteenth-note patterns.

Staff 5 (Bottom): Measures 1-4. Treble clef, key signature of one sharp (F#). The music consists of eighth-note chords and sixteenth-note patterns.

Musical score for piano, showing five staves of music. The score consists of two systems of measures.

Measure 1:

- Top staff (Treble clef): Measures 1-4. Includes slurs and dynamic markings: p , pp , ppp .
- Bottom staff (Bass clef): Measures 1-4. Includes slurs and dynamic markings: p .

Measure 2:

- Top staff (Treble clef): Measures 5-8. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 5-8. Includes slurs and dynamic markings: p .

Measure 3:

- Top staff (Treble clef): Measure 9. Dynamic: p . Articulation: $\ddot{\text{d}}$. Text: *Molto tranquillo*.
- Bottom staff (Bass clef): Measure 9. Articulation: $\ddot{\text{d}}$.
- Top staff (Treble clef): Measure 10. Dynamic: p . Articulation: $\ddot{\text{d}}$. Text: *perdendosi*.
- Bottom staff (Bass clef): Measure 10. Articulation: $\ddot{\text{d}}$.

Measure 4:

- Top staff (Treble clef): Measures 11-12. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 11-12. Includes slurs and dynamic markings: p .

Measure 5:

- Top staff (Treble clef): Measures 13-14. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 13-14. Includes slurs and dynamic markings: p .

Measure 6:

- Top staff (Treble clef): Measures 15-16. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 15-16. Includes slurs and dynamic markings: p .

Measure 7:

- Top staff (Treble clef): Measures 17-18. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 17-18. Includes slurs and dynamic markings: p .

Measure 8:

- Top staff (Treble clef): Measures 19-20. Includes slurs and dynamic markings: p .
- Bottom staff (Bass clef): Measures 19-20. Includes slurs and dynamic markings: p .

Free Trade And A Misty Moon

Nº 2

Shaun and Smuggler's Chorus

Moderato e molto marcato

SHAUN

Musical score for the first section of the chorus, featuring four staves:

- SHAUN:** Bass clef, 2/4 time, key signature of one sharp. Dynamics: > (staccato), f (fortissimo), mf (mezzo-forte). The vocal line consists of eighth and sixteenth notes.
- TENORS:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: > (staccato), f (fortissimo).
- BASSES:** Bass clef, 2/4 time, key signature of one sharp. Dynamics: > (staccato), f (fortissimo).
- CHORUS:** Bass clef, 2/4 time, key signature of one sharp. Dynamics: f (fortissimo), > (staccato), mf (mezzo-forte), f (fortissimo).

The lyrics "While ships may sail the sea!" are written below the SHAUN staff.

Continuation of the musical score with lyrics:

While heav - en sends us a mist - y moon —

Continuation of the musical score with lyrics:

man of us — is — free — Sure,

Continuation of the musical score with lyrics:

v f

If France and Spain have some-thin' we can use,

why not take it as a gra - cious boon?

So, free of tax or du - ty.

Faith,'twould be un - gra - cious to re-fuse!

We—

Allegro moderato

Then drink to the mist o'er the moon! _____

fetch a-shore our boot-y!

to the mist!

Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The

sfz

f

p

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -
 have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -
 roon! — Tra-loo! Tra- loo! — Free trade and a mist - y moon!"
 roon! — Tra - loo! — Tra - loo! — Free trade and a, mist - y moon!"

My Little Irish Rose

Nº 3

Moderato

Al - though I'm young and ver - y small,
But though with "blar-ney" they are free!

I've no fear of men at all! I just laugh and tease and chaff, And
They don't whis - per "mar - ry me!" Yet I let them smile and get them

say "Aw, now - go on wid you!" They all try to steal a kiss,
all to think they've won my heart! Some day, though, I'll chance to find,

But when that has gone a - miss,
One who's of a dif - f'rent kind,

Each one cries and lies and sighs, "I
One who'll say, "Now, name the day that

rit.

love you so, my I - rish Rose!"
you'll be mine, my I - rish Rose!"

Ah

molto rit.

a tempo

Ros - ie! You're named for the flow'r that's just - ly famed for more of

p

sweet-ness and of love - li-ness Than an - y bud that blows! But,

sure, there's a thorn in my heart when you are scorn - in' it! For

rit. *pp* *piu rit.* *D.C.*
'tis your love I'm dream - in' of, My lit - tle I - rish Rose! —

rit. *pp* *rit.* *D.C.*

DANCE

*Piu mosso**p a tempo*

Musical score for piano, DANCE section, page 26. The score consists of six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The key signature is two flats. Measure 1 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 2 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 3 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 4 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 5 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 6 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 7 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 8 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 9 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 10 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 11 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 12 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 13 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 14 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 15 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 16 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 17 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 18 begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 19 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 20 begins with eighth-note chords in the bass and eighth-note patterns in the treble.

Entrance Of Humpy Grogan

Nº 4

Lento misterioso

The musical score consists of four staves of music, likely for a piano or harp, in G major (two sharps) and 2/4 time. The dynamics are marked with *p*, *pp*, *ff*, and *sfp*. The first staff shows a bass line with eighth-note patterns and a treble line with sustained notes. The second staff features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The third staff shows a bass line with eighth-note patterns and a treble line with eighth-note patterns. The fourth staff shows a bass line with eighth-note patterns and a treble line with eighth-note patterns.

No. 5

Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of course ye have heard of the
Now, Cu - pid was up to all

Ro - man saints Like A -
sorts of tricks, Be-cause

p *poco rit.* *a tempo*

pol - lo and Ven - us and Jun - o, — And Mars and Jove, And the
he was that cun - nin', re - mem - ber! — He found it sport of the

poco animato

hea - then drove, Whose mo - rals were, ar - rah, well, you know! —
rar - est sort When he could match May with De - cem - ber. —

ten.



Sure, but the cut - est of all of them Was the cun - nin' Pau-deen they called
Prince he would mar - ry to peas - ant girl, And in - deed, the de - light of his

Tempo I



"Cu - pid!" When he shot his darts In - to ach - ing hearts, They
life was To play his jokes up - on hap - less folks Who

animato

rit.



fell in love! —
fell in love! —

Some say he still is liv - in' — And is
Yet it must be re - lat - ed — In re -

p a tempo

wait - ing for me — and you! — And if ev - er a chance he is
gard to this sly lit - tle elf — That though half of the world he has

rit.

giv- in', — Hell pierce all our hearts through and through. Whe - ther he lives or is
mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

*a tempo**a tempo*

dead and gone There is , on - ly one thing I am sure of: That soon or late, When we
liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

a tempo

meet our fate, We fall in love! —
meet our fate, We fall in love! —

rit.

Finale Act I

Cue: "Hanging as well"

Moderato*trem.*

p sempre cresc.

sfz p

① (Dinny enters with basket of eggs)

Più mosso

p sempre cresc.

p

② (smashes eggs on Grogan's head)

sfz

sfz

sfz

Rose: Dinny, my eggs! Dinny: Take your
eggs! etc.etc.

(3)

Allegro Agitato (Shouts are heard off stage)

(4) Più mosso

Entrance of Lady Maude etc.etc.

(5) 8.....

8.....

MAUDE

This is most out-ra-geous!

Is there no one here!

(6) Allegro Moderato

Sees Barry and stops in sudden amazement

M.

BARRY *poco rall* (offers his hand) *a tempo*

Your La - dy-ship! Per-mit me!

poco rall *a tempo*

3

M. You! In Ire-land?

B.

Meno *poco rit.* *a tempo*

7 *f* *sffz* *sf a tempo*

Yes, you know

MARIE (up stage)

M.

calling: "Oh, Mademoiselle, she faint!"

B. why!

f *sffz* *fp* *trem.*

(Maude to Barry excitedly)
f Agitato

M. My niece, Ei-leen!

Barry starts up stage

trem. *sffz* *⑧* *declamato*

più rit. *molto rit.* *pp*

Andante espressivo

(9)

Harp

pp BARRY

B. How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

(10)

mf

there! —

p-

Oh look! She's

pva.....

in his arms so safe, safe from a -

loco

8

arms! A charm - ing pair. —
charm-ing charm-ing pair. —

rit

8va.....

rit p.

8va.....

rit p.

(Entrance of Sir Reggie)

(11) Allegretto Moderato
loco

f ruvidamente

(12)

8va.....

loco

(13)

(Sir Reggie enters the House)

poco rall

Tempo giusto

A Woman (to Barry)

And who are you that's so

Tempo giusto

(14) **f**

And so free with your stick?

1st Tenor

B.

D.

CHORUS

ff

ff

Wait a

Yes, tell us, tell us.

ff

8

f

fp

(Taking the stage)

(Taking the stage)

B.

D. (A Woman)
mo-moment,Sir! Oh hold yourprate!

Yes, let him speak!

(15)

B.

My friends! I'll tell you all! — I'm Bar-ry O' Day! —

Well! Well!

O' Day! He's Bar-ry O'

B

I'm back here to work for the
Day!

B

cause! — Are you

(16)

A musical score page featuring a vocal part and a piano part. The vocal part uses a treble clef and includes lyrics such as "with me?", "It looks", "Yes, we are!", "nev-er so bright", "That's the spir-it I love — for the", and "To a man we will fight.". The piano part is written in both treble and bass clefs. Various dynamics like ff, ff., sff, ff, f, mf cresc., and mp cresc. are indicated. Measure numbers 1 through 10 are present above the staff lines. Measure 10 concludes with the instruction "(shouted)". Measure 11 begins with a dynamic ff.

B

time is at hand!

molto rit

ff sffz attacca

Allegro Marziale

O'D

17 Glad tri - um - phant hour! May the ty - rants' pow'r

mf

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

rit. a tempo

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

rit. a tempo

May _____

Glad tri - um-phant hour!

May the ty - rant's pow'r

(18)

the ty-rant's pow'r be brok - en

now and for-ev-er - more be brok - en Hearts in sor-row tried!

fff fff

O'D

rit.

Mind our slo-gah "E - rin Slan-tho - gal Go
 Beat with lo-yal pride! Mind our slo-gan "E - rin Slan-tho - gal Go

a tempo > > > *allargando*

8va.....

rit — *f* *ff* *a tempo* *allargando*

O'D

Bragh!" — So friends! Proud-ly we stand Un - daun-ted still!

Bragh!" —

(19)

sfz sfz *mf*

v

o'd

Glad to fight for our land Through good or ill! Come! The time is now at hand.

To a man

allargando

Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst

well fight!

*rit.**a tempo ff tutta forza*

a - lien laws for Free-dom's cause! Ah! Glad tri - um-phant hour!

ff tutta forza

Glad tri - um-phant hour!

*ff tutta forza**rit.*(20) *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow

Now and for-ev-er - more be brok - - - en !.

*fff**fff*

allargando

Hearts in sor - row tried!

Beat with lo - yal pride, Mind our

Hearts in sor - row tried!

Beat with lo - yal pride, Mind our

allargando

f

ff

8va

a tempo

rit. > >

slo-gan "E - rin Slan - tho - gal Go Bragh!"

a tempo

a tempo

rit.

a tempo

8.....

a tempo

rit.

ff

a tempo

ffz

(Shaun Dhu rushes on)

Moderato spoken: Whist! Grogan!

(21) 

a tempo

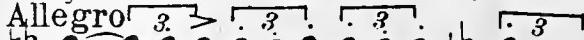
(22) 

attacca



Cue in style (Woman rushes on and shouts: "The Red coats!")

Omnes: What!

Allegro *sforza*.....

(23) 

A woman: The Red coats! They're surrounding the place!

8.....

Tempo di Marcia (Moderato)

(Dialogue during this march)

Musical score for piano, page 10, measures 26-30. The score consists of two staves: treble and bass. Measure 26 starts with a dynamic *cresc.* and a crescendo line above the staff. Measure 27 begins with a forte dynamic *f*. Measures 28-29 show a rhythmic pattern of eighth and sixteenth notes. Measure 30 concludes with a dynamic *ff*, followed by *ffz*, *sffz*, and ends with *sffz a tempo*.

Meno

COL. What means this rab-ble? BIDDY
 (27) *Meno* Noth-ing, Colo-nel dear! "Her -

sffz *sffz* *p*

B self is call-ing on us, La - dy Es-ta-brooke!"

Colonel (bowing)

COL. Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice! MAUDE
 (28) Colo-nel

poco rit *a tempo* *poco rit* *a tempo*

M Col(bows to Eileen) Col.(to Maude),
 Les-ter! This is Miss Mul - van - y! Have these va-ga-bonds an-noyed you?

p *sfs* *fP*

MAUDE

poco animando

M

Oh no! They're all my friends! —

We are! We

(29) *ff*

poco animando

sfz

f

sfz

senza tempo

M

(to Barry)

But we must now be go-ing! Come James!

are! We are!

ff

ff

senza tempo

sfz

(Sir Reggie enters from the house)

(stopping Barry) *a tempo*

Sir Reggie (spoken) "I am Sir Reginald Stribling of Col. (spoken) Who's this? etc., etc.

One mo-ment please! I've an ar-rest to make!

ff >

Ar-rest! Ar-rest!

(30) *sfs a tempo p*

f *sfs* Tymp. tr.

MAUDE *Meno*

And my London".

(The crowd jeers)

(31) *Animato*

sfs *sfs* *sfs* *sfs* *sfs poco accel* *sfs* *sfs*

a tempo

M. guest! MAUDE
Col. Sir Reggie Not now, Sir Reggie please!
COL. In-deed! And I must make com-plaint!

Col. (looking Barry over)

This is your

(32)

*p a tempo**f p**p*

M. Yes!

BARRY *poco rit**a tempo*

Col. (sweetly)

ser-vant?

My La-dy's most o - be - dient ser-vant! Then I will

*poco rit**p a tempo**p*

M

Thanks! Let's be off!

COL.

not de-tain your La-dy-ship!

(33)

scherzando

M

a tempo

Good-day! You'll find a welcome at my castle any time!

COL.

f *ff* *sforzando* *a tempo*

fp *ff* *8va.....* *loco*

f

COL.

f

Your La - dy-ship, al - low me!

(34)

mf scherzando

Ha! ha! ha!

Ha! ha! ha!

Ha! ha! ha!

poco più mosso

(35) *fp*

Ha! ha! ha!

Ha! ha! ha!

Ha! ha! ha!

pp

Ha! ha!

Ha! ha! Ha! ha!

ha!

Ha! ha!

fp

CHORUS

(36) **Allegro Agitato.** (Principals start off in jaunting car)

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time (indicated by a 'C'). The bottom staff is in bass clef, B-flat key signature, and common time. The first measure starts with a forte dynamic. The second measure begins with a crescendo dynamic, indicated by 'f cresc.'. Measures 1 through 10 show a repeating pattern of eighth-note chords and sixteenth-note patterns.

(37)

(38)

Shaun draws his knife and stabs Grogan

Trpt.

(Grogan falls)

8va

cresc. possibela

40 *fff* *listesso tempo loco*

(Shaun runs up stage)

ff ed agitato

pushing every one aside

41 *ff sempre*

ff

He jumps to overhanging limb of a tree. (Col. shouts: "Take him dead or alive")

42

a tempo

sempre

(He swings himself down out of sight) (A few shots are heard off stage)

43

sffz animato

Tympl.

poco allargando

ff

sffz

PRINCIPALS and CHORUS

ff Tempo I
Hearts in sor-row tried Beat with lo-yal pride. Mind our

Tempo I
44 *ff molto forza* 8va.....
sffz

allargando
slo-gan, "E-rin Slan-tho-gal Go Bragh!"

allargando
8.....
45 *poco più mosso*
a tempo

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *fff* *sffz*

Opening Act II

Nº 7

Allegro moderato

The musical score consists of five systems of music, each with two staves (treble and bass). The key signature is A major (three sharps). The time signature varies between common time and 6/8.

- System 1:** Dynamics include *f*, *>*, and eighth-note patterns. The bass staff has a sustained note with a fermata.
- System 2:** Dynamics include *fp*, *cresc. molto*, *d.*, *>*, and *v.*
- System 3:** Dynamics include *d.*, *v.*, and *>*.
- System 4:** Dynamics include *v.*, *>*, and *ff*.
- System 5:** Dynamics include *ffz*, *(Curtain)*, and *v.*. The bass staff ends with a fermata.

Performance instructions include *loco* (change of tempo) and various slurs and grace notes.

1st SOPRANO

Come, Tom! Tune your fid - dle, We'll

2nd SOPRANO

*Poco Meno**fffz**fp*

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While

we are to - geth - er! Now you be - gin and we'll sing with you!

1st SOP.

Mick-ey Ma-guire met Ka - tie Cal - la-han, As she came through the

2nd SOP.

Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says
all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now

Mick, and quick - ly he kissed her twice! "Good
you be - gin and we'll sing with you! Mick-ey Ma - guire met
TENORS

Come, Tom!

day!" Mick was off on his way!

Ka - tie Cal - la - han, As she came through the turn - - - stile!

Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the

"Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he

Start a "Gom-e-ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break-in'? So come, Tom! Tune your fid - dle! We'll

kissed her twice! "Good day!"

sing with you! Mick-ey Ma-guire met Ka - tie Cal - la-han,

have a mer - ry "Come all — ye!" Start a "com - e - ther!" While

Mick was off on his way! Men are so!

As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!

Kiss and go! What care they for the heart that is break-in? So

sly lit - tle rogue, then!" Says Mick, and quickly he kissed her twice!

Mick-ey Ma-guire met Ka - tie Cal - la - han, As she came through the

Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

"Good day!"

Mick was

turn - stile!" Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
 all - ye!" Start a "com-e-ther!" While weare to-geth - er! Now you be-gin and well
 off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day!" Mick was

sing with you! Mickey Maguire met Ka - tie Cal-la-han, As she came thro' the
 heart that is breakin'? So come, Tom! Tune your fid-dle! We'll have a mer - ry "Come -

off on his way! Men are so! Kiss and go! What care they for the

turn - stile!" Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he

all - ye!" Start a "com-e-ther!" While we are to-geth - er! Now yon be-gin and well

heart that is break-in'? So, Come, Tom! Tune your fid - dle! Well
 kissed her twice! Good day!"!
 sing with you! Mick - ey Ma-guire met Ka - tie Cal - la - han,

 have a mer - ry "Come all ye"! Start a com - e - ther! While
 Mick was off on his way! Men are so!
 As she came thro' the turn - stile! Give us a pogue, then! Ye

 we are to-gether! Now you be - gin and we'll sing with you!
 Kiss and go! What care they for the heart that is break-in'? So,
 sly lit - tle rogue, then! Says Mick, And quick-ly he kissed her twice!

Musical score page 8, measures 1-8. The score consists of six staves. Measures 1-2: Violins play eighth-note chords (fp). Measures 3-4: Violins play eighth-note chords (f rit.). Measures 5-6: Bassoon and Double Bass play eighth-note chords (pp a tempo). Measures 7-8: Bassoon and Double Bass play eighth-note chords (dim.). Measures 9-10: Bassoon and Double Bass play eighth-note chords (sempre dim.). Measures 11-12: Double Bass plays eighth-note chords (ppp). Measures 13-14: Double Bass plays eighth-note chords (pppp).

Nº 8

69
Stars And Rosebuds
DUET
Eileen and Barry

Allegretto moderato

Eileen and Barry (off stage)
(She tries the accompaniment on the Harp)

2/4 time signature, key of G major (two sharps). The harp part (f (Harp)) consists of eighth-note chords. The vocal part (Eileen) begins with a melodic line. Dynamic markings include **f** (Harp) and **p** *poco rit.*

EILEEN

In the days of old ro-mance a min - strel

p a tempo

p

gay —

Loved a la - dy

poco rit.

piu rit.

a tempo

fair,

Proud be-yond com - pare!

(Spoken Leave me alone!)

poco rit.

(She starts again)

70

a tempo

In the days of old ro-mance a min - strel

p a tempo

gay

Loved a la - dy fair,

Proud be-yond com -

pare!

And be-neth her win - dow he would sing this

lay,

While the moon and stars were twink-ling

bright

#

P

P

#

ly.

f

poco rit. *v.*

Moderato espressivo
EILEEN

Moon - beams, Star - gleams,

a tempo

p lusigando

(Very short pause)

cold and so dis - tant are!

Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

Dear love, dream of one who a - dores you!

Dream-ing a - lone,

You're mine own! —

BARRY

Mad - ly a - dores you!

Dream-ing a - lone,

All mine own,

f

poco rit. *a tempo*
 Hap-py hours _____ of en - tranc-ing il - lu-sion! If you, love,
f *poco rit.* *a tempo*
 Hap-py hours of en - tranc-ing il - lu - sion!

sf *poco rit.* *p a tempo*

knew, love, How I my vi - gil keep,
 My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep? Soft ly then, she

Still in ob - li - vion,-

threw from her case - ment, Rose - buds!

High lat-ticed case - ment!

Those buds

poco rit. Whose crim - son hearts are per-fumed tok - ens of bliss.

Whose hearts are per-fumed tok - ens of bliss.

p poco rit.

Moon - beams! Star - gleams! Si - lent you shone a -

bove _____ But rose - buds, those buds, they told him he had
Shin-ing so si - lent,

Poco piu Allegro

won _____ her love!

He had won her love!

Poco piu Allegro

rit.

Eileen!

(Alanna, Astore)

Nº 9

Moderato

I'm in love! I'm in love with a

*poco agitato**poco rit.*

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

*poco rit.**a tempo**poco rit.**a tempo*

heart is a - fire and my head is a - whirl! Yet I'm suf - f'rin' for her so I'm

poco rit. a tempo

glad that 'tis so! For her hair is that black and her eyes are that blue! She's the

poco rit. a tempo

rit. a tempo

form of some proud lit-tle queen!'Tis that neat! While her cheeks are like ros-es new

rit. a tempo

rit. a tempo rit.

kiss'd by the dew! And the name of the dar-lin's Ei-leen! Sure, that's sweet!

rit. a tempo rit.

REFRAIN

Ei - - - leen! But my heart you have cap-tured!'Tis you that I love!

*poco rit.**a tempo*

You I a - dore! My soul with your charm is en - rapt-ured, Oh!

poco rit.

love-ly Ei - leen,— A - lan - na,A - store! —

a tempo

'Tis you that I love! You I a - dore, My soul with your

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan-na, A - store! —

allargando

If Eve Had Left The Apple On The Bough

Nº 10

(Sir Reggie)

Moderato

(Spoken)

This world is full of trou - ble, That's a
So much that now is ris - que or con -

*poco accel.**pp a tempo*

pla - ti - tude,

I know,

Which is fright - ful - ly

fam - i - liar, but I

sid - ered "in - fra dig,"

Would - n't

trou - ble us

if Eve had plucked a

men - tion it to show

That

we have

to thank

the wom - an for

we're
lem - on or a fig.

It

is rath -

er an - cient

his - tor - y,

and,

giv - en to be - lieve That we'd all be bright and mer - ry now, If
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was
ev - 'ry fel - lows throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning!
in our e - pig - lot - tis,

Ev - 'ry - thing was sim - ply rip - pin'
Stif - les ev - 'ry good in - ten - tion!

poco animato

Till the wom - an plucked the pip - pin! For if
That is why a - gain I men - tion: That if

REFRAIN

pp

Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't
 Eve had - n't wan - dered in the or - chard, This

a tempo

found the ap - ple hang - ing on the tree; Had - n't
 life would not be such a fear - ful bore! There would

learned the se - cret hid-den Of that bit of fruit for - bid - den, Oh, how
 be no jail for debtors, Trades - man would re-spect their bet - ters! And we

pp

ve - ry plea - sant ev - 'ry-thing would be! If
 should - n't care a cap - per what we wore! There'd

A-dam had - n't let the wom - an tempt him,
be no styles to vex our pret - ty wom - en, We the

should - n't have to mar - ry them, as now! _____ We could
wood - land they might wan - der gay and free! _____ Or a -

poco rit.
fon - dle them and love them, But with - out the both - er of them, If
mid the fields of clo - ver They might turn a new leaf ov - er, If

poco rit.

Eve had left the ap - ple on the bough! _____ D.S.
Eve had left the ap - ple on the tree. _____

poco rit.

poco rit.

$\frac{8}{8}$

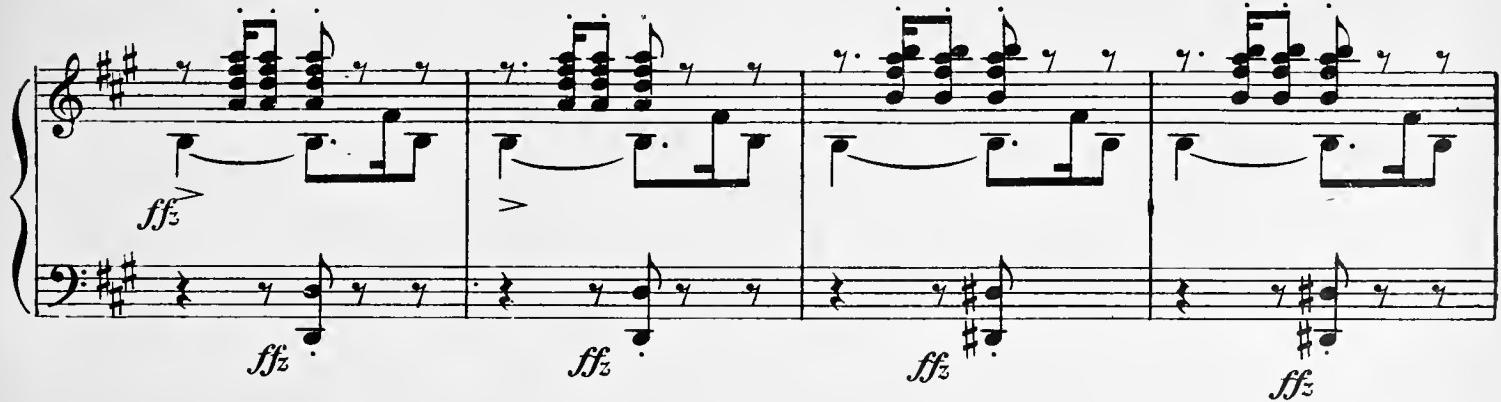
D.S.

D.S.

Ensemble

Nº 11

Allegro moderato



Musical score page 84, measures 1-2. The score consists of two staves. The top staff is in treble clef and has a dynamic of *ff*. The bottom staff is in bass clef and has a dynamic of *ff*. Measure 1 ends with a fermata over the bass clef staff. Measure 2 begins with a dynamic of *ff* followed by *dim. molto*.

Moderato grazioso

Musical score page 84, measures 3-4. The score consists of two staves. The top staff is in treble clef and has a dynamic of *mp*. The bottom staff is in bass clef. Both staves show eighth-note patterns.

Musical score page 84, measures 5-6. The score consists of two staves. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

Musical score page 84, measures 7-8. The score consists of two staves. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

Musical score page 84, measures 9-10. The score consists of two staves. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 10 includes lyrics: "lunga" and "Eileen is carried in".

Moderato *Tempo giusto*

SOPRANI

p

With - draw! —

p

Soon she will re-vive we know.

mf

Let's hope so!

Well she soon will be! —

Let's pray so

sempre dim

Bet-ter we should go!

With - draw! —

fer-vent-ly! —

dim.

'Tis not the time to call! _____

Mean - while we'll say: — Good - day! _____

Good - day!

Good - day!

Good - day! _____

ppp

Reveries

Nº 12

(Eileen and Six Girls)

Lento (During dialogue)

EILEEN

Hark to the chimes! Pil - grims in ma - ny climes

rit.

pp

An - swer their rev - er - en - tial call! —

Come where there's rest for the

wear - ry and op - pressed, Come and find a bles - sing for all! —

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

glad - - - ness! Say! Shall it ev - er be that

pp (Humming)

pp (Humming)

pp (Humming)

*rit.**piu rit.*

they shall chime for me? Ah! Chime for

*pp**pp**rit.**piu rit.*

(Humming)

piu rit.

me!

Ah!

Ah!

(Chimes) *piu rit.*

(Chimes)

*ppp**ppp*

90
Life's A Game
DUET
Lady Maude and Colonel Lester

Nº 13

Allegretto moderato

MAUDE

A - gain the ways of earl - y days we

mf

p

find our-selves re - peat - ing! —

Mere - ly —

COLONEL

Real - ly? —

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a-gree to prom - ise me That

Sure - ly! —

there shall be no "cheat - ing." —

Pure - ly! — Viet - 'ry is our aim! — Now Greek meets

Viet - 'ry is our aim! —

Greek! —

(Head voice)

You hide — I'll seek.

rit.

p

pp

rit.

p

pp

rit.

p

pp

rit.

p

pp

REFRAIN

a tempo

Life's a game at best!

Play it then with zest!

Life's a game at best!

Play it then with

p a tempo

Though the guer-don be great or small,

Aim to win though you

zest!

Though the guer-don be great or small, Aim to

poco rit.

haz - ard your all, For great af - fairs of state

win though you haz - ard your all. _____ Great af - fairs of

a tempo

are, by tricks of fate, Won or lost as the

state Are by tricks of fate, Won or

dice are toss'd, In the game of life! _____

lost as the dice are toss'd, In the game of life! _____

PANTOMINE DANCE

The musical score for the Pantomime Dance consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 6/8 time. The music features eighth-note patterns with various dynamics and performance instructions. The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p) and includes a 'poco rit.' instruction. The third measure starts with a piano dynamic (p) and includes an 'a tempo' instruction. The fourth measure starts with a piano dynamic (p) and includes an 'a tempo' instruction. The fifth measure starts with a piano dynamic (pp) and includes an 'a tempo' instruction.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth-note chords and sixteenth-note patterns, with various dynamics like forte and piano markings.

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features a series of eighth-note chords and grace notes. The bottom staff is in bass clef, A-flat major, and 2/4 time, providing harmonic support with sustained notes and eighth-note chords. Measure 11 concludes with a fermata over the bass note. Measure 12 begins with a dynamic instruction 'd.' followed by a melodic line in the bass staff.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and common time (indicated by 'C'). Measure 11 starts with a dotted half note followed by a sixteenth-note rest. The right hand then plays a series of eighth-note chords: B-flat major (B-flat, D, G), C major (C, E, G), B-flat major, and A major (A, C-sharp, E). Measure 12 begins with a sixteenth-note rest followed by a sixteenth-note eighth-note pattern. The right hand continues with eighth-note chords: B-flat major, C major, B-flat major, and A major. Measure 13 starts with a dotted half note followed by a sixteenth-note rest. The right hand then plays a series of eighth-note chords: B-flat major, C major, B-flat major, and A major. Measure 14 begins with a sixteenth-note rest followed by a sixteenth-note eighth-note pattern. The right hand continues with eighth-note chords: B-flat major, C major, B-flat major, and A major.

A musical score for piano, featuring two staves. The top staff is in common time, treble clef, and has a key signature of one flat. The bottom staff is in common time, bass clef, and has a key signature of one flat. Measure 1 begins with a dynamic of sfz followed by p . It consists of six measures of music. Measure 2 begins with a dynamic of sfz . It consists of three measures of music.

Allegro moderato

COL.

Bassoon 2 4 I ar - rest you! *sfp* *sfz* *f*

sfz

MAUDE

f Cry! Cry! Oh Colo-nel! you are most un - fair!

tr *fp* *sfz* *fp*

COL.

(1)

I warned you of my pur-pose.

(strides up stage)

COL.

(2) MAUDE (aside to Sir Reggie)

Ser - geant! Re - mem - ber! do not tell! The

calls off

sfz *fp* *p* *pa tempo*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

8va.....

mf > *mf* > *fz* *sfx*

mf >

(Fumbling)

SIR R. (Drawing out letter)

don't know where I put the thing!

Ah, here we have it!

p *sfx p* *p* *f*

f MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir!

At your cost! Re-

*ffz**sfx**fp**ffz*

M. *a tempo*

S.R.

COL.

M.

COL.

M.

COL.

M.

COL.

Lost! lost! he's

Well then, take it!

sis-tance will be use-less!

p a tempo

sfz sfz

lost! _____ (Reading)

Ah, ha! to

Poco animato

ff

sffz sfz

(6) MAUDE

EILEEN You're

(triumphantly)

Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray? —

p

pp

M. & E. *agitato*

beat-en us we must con-fess! To trick you was a hope-less task! But

f agitato

M. & E. *poco allarg.* (7)

Oh! be gen'-rous none the less — And spare his life! 'Tis

all we ask! —

Should he

all we ask! —

a tempo

My life? Did they ask you to spare it?

COL.

fp *tr*

sffz

M. die, how shall we bear it!

E.

poco accel

COL. Andante maestoso (8) A man who can die as a sold-ier When

COL. fate shall have sealed his doom, To me is a he - ro im-

COL. mort-al! so great as the great - est, I care not whom.

COL.

(9) *p a tempo*

M. Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E. Such de - lay,

B. S.R. BARRY
SIR R.

COL.

scherzando
p a tempo

M. Sor - row - ful are you ov - er what you'd do,

E. I shall faint, I know If he does not go.

B. S.R.

COL. A he - ro im - mor tal.

M. For 'tis ve - ry lit - tle that our he - ro - i - sm counts
 E. Must he stay?
 B.
 S.R.
 COL.

M. when we're dead! As the lov-ing fa-ther, who is chas-ten-ing a son
 E. He'll be lost! How I pray!
 B.
 S.R.
 COL.

Die like a sold-ier brave!

mf *sfz* *p* *va*

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B.
S.R.

COL. As great as the great - est!

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B.
S.R. Oh fa - tal de - -

COL. That's all I can

M. *p*
He will I know!

E. *p*
Ah! if he should!

B. G. R.
We all must go!

dead! *p*
I wish I

COL. > > > >
Die! Die! Die! like a man!

M. - - - - - *f* - - - - - *poco allarg.*

E. - - - - - *f* - - - - - *poco allarg.*

B. - - - - - *f* - - - - - *poco allarg.*

S. R. - - - - - could! - - - - - Oh! - - - - -

COL. - - - - - *f* - - - - - *sfsz allargando*

11

p a tempo

M. Yet with - out a sigh, let us say good - bye

E. Yet with - out a sigh, let us say good - bye

B.
S. R. I wish

COL. So have he - roes gone since time be -

p a tempo

M. like a man. — Die like a man! *mf*

E. like a man. — Die like a man! *mf*

B. S.R. I could run! — I wish I could! *mf*

COL. gan! — Die like a man! *mf*

M. *ff rit.* Die like a man!

E. *ff* like a man!

B. S.R. *ff* like a man!

COL. *ff* like a man!

(Enter Sergeant and a file of soldiers tak-

(12) Animato

ing positions up stage)

COL. (spoken)
Sergeant! there's your man!

M. You've

COL. COL.

Your La-dy-ship! you lose with no good grace!

(13) Moderato

M. won by un-fair meth-ods, You've bribed, cor-rupt-ed some-one!

COL. I?

M. (to Barry) Ah! I be-lieve 'tis you! _____ You are dis - charged! Be - gone! _____

COL.

M. BARRY
Your la - dy-ship!
ff poco creso.

sffz Meno

poco allargando

(14) *a tempo*

M. I will not hear you, No oath can clear you! In-grate! traitor! spy! —

B. On my word!

a tempo

p scherzando *tr*

(15) *a tempo*

M. I will no long-er have him here!

COL. Then I _____ will

a tempo

f a tempo *f* *f*

(16) EILEEN *animato*

MAUDE

(Col.) to Barry (spoken)
You know the way to I'm faint with the strain! Be brave, we win!
Dublin? (Barry) Like I know

COL. take him! me prayers for penance.

(Col.) Then you shall ride for
me, with a dispatch.*animato**sfp**fpp**p a tempo*

BARRY

How can I thank you? My true friends! good - bye! I shall
poco rit. *3*

p poco rit.

B. nev - er for - get you. *f* after a pause

COL. Now, Here! be off with this at once!

a tempo

(17)

BARRY

B. (gives him packet and Barry starts) (Barry stops) You

poco meno

f *sfz* *poco meno*

(18)

BARRY

B. know the walk-in's bad sir! All right, sir!

COL. Walk-ing? Take a horse! *a tempo*

f *sfz*

MAUDE

None of mine!

COL.

Then take

COL.

mine! *Poco animato* (Col. turning)

BARRY *a tempo*

(spoken)
Corporal! (Col. gives orders to sergeant) Beg par-don, Col -'nel! (impatiently)

COL.

well, what now?

B. Sure I could do with tin pounds!

(COL.)

a tempo

pp

(smothered laughter from the two ladies)

(Col. pulls out purse) (Col. counts gold into Barry's hand) (Corporal) Humpy Grogan is outside, sir. He says you sent for him.

(Col.) Yes, to indentify O'Day

s'va.....

f.p.

This musical score page shows two systems of music. The top system, labeled 'B.', consists of a treble clef line and a bass clef line. The lyrics 'Sure I could do with tin pounds!' are written below the notes. Measure 20 ends with a fermata over the bass line. The bottom system, labeled '(COL.)', has two staves: a treble clef staff and a bass clef staff. It features a dynamic marking 'pp' and a tempo instruction 'a tempo'. The lyrics '(smothered laughter from the two ladies)' are written above the notes. The score continues with three more lines of music, each containing three measures. The first measure of the third line contains the lyrics '(Col. pulls out purse) (Col. counts gold into Barry's hand) (Corporal) Humpy Grogan is outside, sir. He says you sent for him.'. The second measure contains the lyrics '(Col.) Yes, to indentify O'Day'. The third measure contains the instruction 's'va.....'. Various dynamics like 'pp', 'f.p.', and 'a tempo' are indicated throughout the score.

(Col. continues to count money into Barry's hand.)

Col.(to Barry)
spoken There's your ten pounds

B. (22) *a tempo f* (starting)
 Sure, Colo - nel,
animando

COL. Be off! be off!

sfz *sfz* *sfz* *f animando*

B. *poco accel*
 'Tis a jew- el you are!

COL. *8va* *poco accel*

B. *f* (23) *f*
 I'll drink long life and good wife to ye!

COL. *animando*

B. (Runs out, mounts horse and gallops off)

COL.

8va.....

sffz

8va.....

loco

sempre dim.

pp — *ppp* —

(Col. to Sir Reggie)

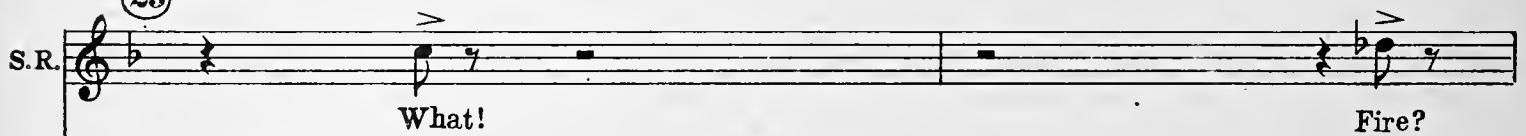
(24) *senza tempo*

COL. 

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be



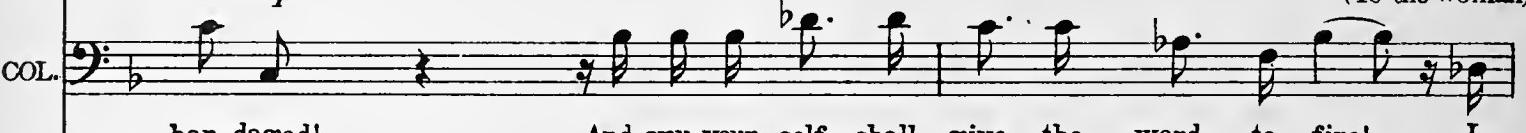
(25) *Andante*

S.R. 

What!

Fire?

a tempo

COL. 

ban-daged!

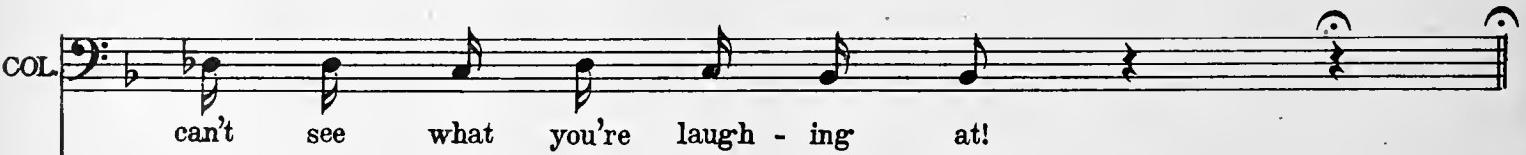
And you your-self shall give the word to fire! I

(To the woman)

Andante

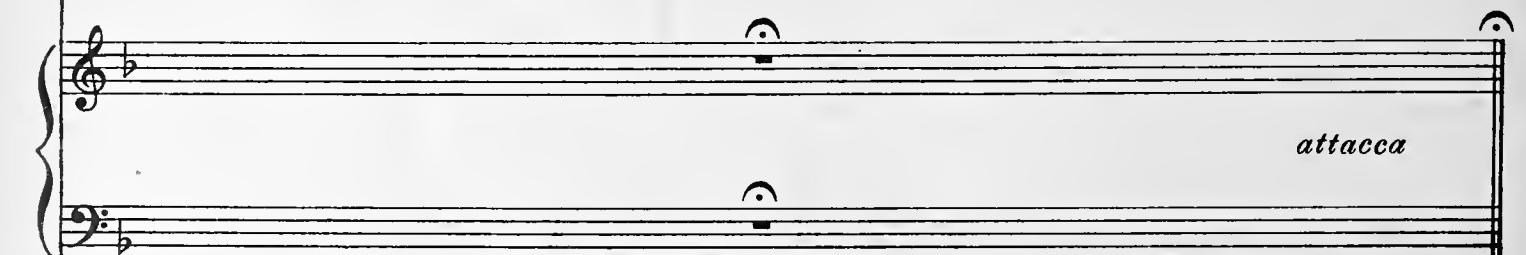


p a tempo

COL. 

can't see what you're laugh-ing at!

attacca



Allegro feroce (sounds heard off) spoken; Col. "What now!"

(26)

(27)

(28)

Humpy Grogan rushes in pursued by crowd, — falling at the feet of Colonel.

throwing his arms around Col's legs
Humpy (shouting) Save me! Save me!

(29)

sffz piu accel

CHORUS

Col. spoken
"What has he done?" *a tempo*

(30) *ff* He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

ff

Allegro

ff a tempo

ffp

Bus.: Col. (angrily)
Let go! Get up!

You grovelling toad!
Get out! (kicks him)

Humpy. "But Colonel"
I must tell you!

sffz *sffz a tempo*

(31) *a tempo*
(shouted)

Humpy: "Sure Colonel you must listen"
The O'Day! I seen him!

Ah! — Take him! Hang him!

ff (shouted)

Ah! —

ff a tempo

(Cymbals trem.)

(Col.) Silence! (to Humpy)
Well, what of O'Day?

CHORUS

a tempo
shouted

ff Ah! —

ff a tempo

pp Tympani

SIR R.

S.R.

And with your gold!

COL.

gone!

H.

gone, sir! On your hon-or's horse!

p cresc

p

Sir Reggie removes his disguise and Colonel suddenly
recognizes him. The general laughter also proves to him
that he has been fooled

ff (Omnes laugh with Chorus)

(shouted) Ha ha ha ha ha! —

ff

sff

COL. *accel.*

Tricked a - gain! By you!

scherzando

Allegretto grazioso MAUDE (with a courtesy)

poco rit. *poco meno a tempo*

berl Great af-fairs of state, Are by tricks of

poco rit. *pp poco meno*

fate Won or lost as the dice are tossed— in the game of

(35) Allegro brillante

M.
CHORUS

life!

Once a - gain she's made a fool of 'em, she's saved the young O - Day!

*ff**ff**8va*.....

Bless the mo - ment when the rule of 'em ends and they're

sffz

on their way. So here's good day! good day! we say good-

8va.....

MAUDE

36

fff



Good day! —

ff

8

8

8

day! Be on you

way! —

8

8

8

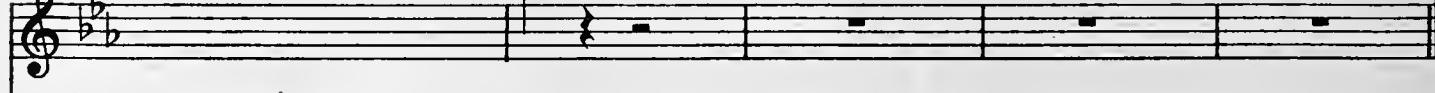
ff

8va.....



M

8



8



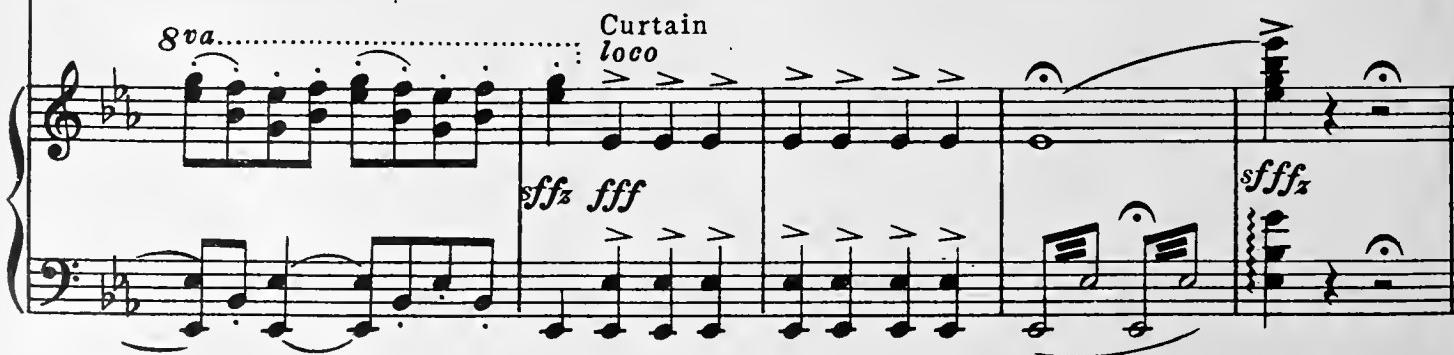
Curtain

loco

8va.....

fff fff

sfff



Nº 15

Opening Act III

Allegro vivo

f fz

sf

(1) *fp* *molto cresc.*

f

(2)

(Tympani solo) *fp*

The musical score consists of five systems of music for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The tempo is Allegro vivo. The dynamics include *f fz*, *sf*, *fp*, and *molto cresc.*. Performance instructions like 'v' are placed under certain notes. System 1 starts with a forte dynamic. System 2 begins with a piano dynamic. System 3 is marked with circled '1'. System 4 is marked with circled '2'. System 5 features a tympani solo. Measures 1-2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 3-4: Treble staff has sixteenth-note patterns; Bass staff has eighth-note pairs. Measures 5-6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 9-10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 11-12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 13-14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 15-16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 17-18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 19-20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 21-22: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 23-24: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 25-26: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 27-28: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 29-30: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 31-32: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 33-34: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 35-36: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 37-38: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 39-40: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 41-42: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 43-44: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 45-46: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 47-48: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 49-50: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 51-52: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 53-54: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 55-56: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 57-58: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 59-60: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 61-62: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 63-64: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 65-66: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 67-68: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 69-70: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 71-72: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 73-74: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 75-76: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 77-78: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 79-80: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 81-82: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 83-84: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 85-86: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 87-88: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 89-90: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 91-92: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 93-94: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 95-96: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

(Irish pipe on stage)

A musical score for piano, page 10, showing measures 11 and 12. The score is divided into two staves by a brace. The top staff uses a treble clef, G major key signature, and 2/4 time. It features a dynamic marking of *f* followed by *sfz*. The bottom staff uses a bass clef, C major key signature, and 2/4 time. Both staves contain eighth-note patterns. Measure 11 ends with a fermata over the eighth note of the second measure. Measure 12 begins with a grace note before the first eighth note.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. Measure 11 starts with a sixteenth-note grace followed by eighth-note pairs. Measure 12 begins with a dotted half note. The score includes dynamic markings like forte (f), piano (p), and accents.

Musical score for page 5, measures 1-4. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 1 starts with a dotted quarter note followed by an eighth note and a sixteenth note. Measure 2 begins with a sixteenth note followed by a eighth note and a sixteenth note. Measures 3 and 4 show eighth-note patterns with grace notes and slurs. Measure 5 ends with a half note. The bottom staff is in bass clef and has a key signature of one sharp. It features sustained notes throughout the measures.

$\approx 8f_z$

(6)

Treble staff: Measures 6-9. Dynamics: *sfz*, *v*, *v*, *v*. Measure 9 ends with a fermata over the bass note.

Bass staff: Measures 6-9. Dynamics: *v*, *v*, *v*, *v*.

Treble staff: Measures 7-10. Dynamics: *sfz*, *v*, *v*, *v*. Measure 10 ends with a fermata over the bass note.

Bass staff: Measures 7-10. Dynamics: *v*, *v*, *v*, *v*.

(7)

Treble staff: Measures 8-11. Dynamics: *sfz*, *v*, *v*, *sfz*. Measure 11 ends with a fermata over the bass note.

Bass staff: Measures 8-11. Dynamics: *v*, *v*, *v*, *v*.

(8)

Treble staff: Measures 9-12. Dynamics: *f*, *v*, *v*, *v*. Measure 12 ends with a fermata over the bass note.

Bass staff: Measures 9-12. Dynamics: *v*, *v*, *v*, *v*.

(9)

Treble staff: Measures 10-13. Dynamics: *sf*, *sf*, *v*, *sfz*. Measure 13 ends with a fermata over the bass note.

Bass staff: Measures 10-13. Dynamics: *v*, *v*, *v*, *v*.

Treble staff: Measures 11-14. Dynamics: *sfz*, *v*, *v*, *v*. Measure 14 ends with a fermata over the bass note.

Bass staff: Measures 11-14. Dynamics: *v*, *v*, *v*, *v*.

(10)

f (Orchestra)

11 Andante (Listesso tempo. ρ like ρ . of preceding movement)
(Bell on stage)

sfz

(Orch.)

$b\frac{5}{8}$

p

12 (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -
 e - ri - bus. O - ra pro - no - bis, A - - men.

(13)

(Organ off stage)

Musical score for choir boys and orchestra, page 126, section 14 (CHOIR BOYS). The score consists of four systems of music, each with three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The tempo is indicated as 8 measures per second.

System 1: The vocal parts sing "A - ve Ma -". The bassoon and strings provide harmonic support. The dynamic is *p*.

System 2: The vocal parts sing "ri - - - a, gra - - - ti - a". The bassoon and strings provide harmonic support.

System 3: The vocal parts sing "ple - - - na, o - - - ra pro". The bassoon and strings provide harmonic support.

System 4: The vocal parts sing "no - - - bis, A - - - men.". The bassoon and strings provide harmonic support.

A character (spoken)
"Come on, ye devils!"

CHORUS

⑯

pp

Measures 15-16: Chorus section. Treble and bass staves. Dynamics: *pp*. Text: "A- men." Measure 16 starts with *pp allargando*, followed by *più allargando*. Measure 17 begins with *Allegro vivo*.

⑯ Allegro vivo

Section 16 (Allegro vivo): Treble and bass staves. Dynamics: *f a tempo*. Measure 17 begins with *sfz Tympani* at *f*.

⑰ (General Dance)

General Dance section (measures 17-18): Treble and bass staves. Dynamics: *sfz*. Measures 19-20 continue the pattern.

General Dance section (measures 19-20): Treble and bass staves. Dynamics: *sfz*. Measures 21-22 continue the pattern.

(18) 8.....

8.....

(19) 8.....

8.....

8.....

8.....

(20)

Brass
V.

(21)

sfz
V.

8.....

sfz
V.

8.....

sfz
V.

(22) *loco*

(23)

8

8

loco

(24)

(DINNY)

Long life to her la - dy - ship!

(CHORUS)

Hey!

Long

Meno mosso

f

Long life *Tranquillo*
 life! (Some boys)
 (a character) Go
 Long life May an-gels make her bed to-night!

sfs *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)
 Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.
 voice!

f *sfs*

25

Molto moderato

(DINNY) *nif*

She's

fp express

۲

sweet ____ as a ny flow'r, and far ____ more fair ____ Set

in _____ a _____ love-ly bow'r, a _____ je - _____ - wel _____ rare! _____ Her _____

voice so choice, will hush ____ the thrush, ____ Her

rit.

a tempo

p.p. *poco rit.*

voice so choice, will hush ____ the thrush, ____ Her

rit.

a tempo

poco rit.

a tempo

eyes are soft and bright like stars at night now

a tempo

rit.

(head voice) *più rit.*

shin ing up a-bove! Small won-der 'tis you, 'tis you we

più rit.

rit. *pp*

a tempo

love!

a tempo *poco accel.*

f *loco*

(26)

Animato

(MAUDE) *f*

My friends, I

3

thank you from my heart! You've shown to me your tru - ly I - rish

p

fp

allargando

(27) (with much fashing) *mf*

loy-al - ty!

Ah.

più accel.

p

(28)

true sons of E - rin! Lov-ing, loy-al-heart-ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful through tear and smile! By
allarg.

più allarg.

God's bless-ing I have found you. My good friends in E rin's
f più allarg.

rit.

MAUDE
a tempo

(29)

Isle.
EILEEN

mf

Ah! true sons of E - rin! loy - al -

DINNY

Sons of E - rin!

SHAUN

mf

Sons of E - rin!

Lov-ing,

mf

Ah!

true sons of E - rin!

CHORUS

a tempo

molto espressivo

M. Ah! true sons of E - rin!
 E. heart-ed one and all! Her joys and griefs we
 D. loy - al all! Her joys and griefs we
 S. loy - al one and all! Her joys and griefs you
 loy - al-heart - ed, one and all! Her joys and griefs we

M. loy - al one and all! *p*
 E. share in, By her side we will stand or fall! For the
 D. share in, By her side stand or fall.
 S. share in, by her side will stand or fall.
 By her side we will stand or fall. For the
 share in! All we will stand or fall.

p cresc.

M. by her side you will stand or
 E. loved ones who sur-round us. They are faith-ful through tear and
 D. They sur-round you, faith-ful through tear and
 S. They sur-round you faith-ful through
 loved ones who sur-round us. They are faith-ful through tear and
 loved ones who sur-round us, faith-ful through tear and

cresc.

allargando

M. fall By God's bless-ing I have found you, My good
 E. smile! By God's bless-ing she has found us, Her good
 D. smile! By God's bless-ing she has found us, Her good
 S. tear and smile she has found us, her good
 smile! By God's bless-ing she has found us, her good
 smile! By God's bless-ing she has found us, her good

allargando

(30)

M. friends in E - rin's Isle! _____

E. friends in E - rin's Isle! _____

D. friends in E - rin's Isle! _____

s. friends in E - rin's Isle! _____
friends in E - rin's Isle! _____

friends in E - rin's Isle! _____

Tutta forza.

8..... loco
ff *mf*

sempre brio

(DINNY) (off stage)
Ah!

(Flute) rit.

ten.
Ah!

pp *più rit.* *ppp*

Thine Alone

Nº 16

DUET
Eileen and Barry

Moderato espressivo

BARRY

Tell me! Why is there a

BARRY

Tell me! Why is there a

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why?

I but fear the time will

BARRY

come when we must part! A - las! I should say.

Ah! Near to thee or dis-tant,

love, though I may be, Ei - leen! Thou art mine! _____ Ev - er -

more, by day, by night, I'll dream of thee, my darl-ing, My heart _____ is but

BARRY

thine! _____

Ei - leen! _____

EILEEN

Mine own!

In thine arms

en fold me, my be -

BARRY

rit.

f allargando

lov - ed! Let thine eyes look fond - ly in - to mine! — For thy *p*
a tempo

love bears a spell All too won - drous to tell, 'Tis a rap - ture that's all di -
rit. *f*

vine! So with - in thy ten-der arms en - fold me, For thy
rit. *f* *allarg.* *a tempo*

ten.

loss the world could not a - tone!

Be - lov - ed swear that you will
ten.

8

ten.

e'er be true And for - ev - er mine _____ a -

rit.

8

rit.

lone! _____

be

mine! _____

8

*animato**ff**sffz**rit.*

The Irish Have A Great Day To-Night!

Nº 17

Dinny and Male Chorus

Tempo di Marcia



Ar - rah! Ire - land was a
Did yez ev - er know an



na - tion from the time of A - dam's fall! And 'twas nev - er meant that
I - rish - man who did - n't love a fight? Or who would - n't stay to



we should be op - pressed!
see it to the end?

But the Sax - on ty - rants took us once and
Did yez ev - er know of one who was - n't



robbed us of our all, They've been try - ing ev - er since to take the
 mer - ry when he's "tight," Or who would - n't give his life to save a

rest! But ev - 'ry loy - al I - Irish - man that's now a - live or.
 friend? And who can beat the I - Irish when it comes to mak - in'

dead, Would give his life to set our wrongs to right.
 love? The oth - er na - tions do the best they can;

And this faith - ful lit - tle band here, To - gath - er heart and
 And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN

DINNY

fough't for and died. And the time is soon to be When you'll

see Old Ire - land free! 'Tis the land of our love and our pride!

We de - spise and de - fy our op - press - ors — And their ty - rant

laws we will fight; — But as fast as they can make 'em, Be -

gor - ra, we can break 'em! Sure the I - Irish have a great day to - night!

ff

'Tis a great day to - night for the I - Irish _____ For the

ff

'Tis a great day to - night for the I - Irish _____ For the

ff

'Tis a great day to - night for the I - Irish _____ For the

ff

'Tis a great day to - night for the I - Irish _____ For the

cause we fought for and died _____ And the time is soon to

cause we fought for and died _____ And the time is soon to

cause we fought for and died _____ And the time is soon to

cause we fought for and died _____ And the time is soon to

be When you'll see old Ire-land free! 'Tis the land of our love and our pride!

be When you'll see old Ire-land free! 'Tis the land of our love and our pride!

— We de - spise and de - fy our op - pres - sors — And their ty - rant

— We de - spise and de - fy our op - pres - sors — And their ty - rant

laws we will fight, — But as fast as they can make 'em Be -
 laws we will fight, — But as fast as they can make 'em Be -
 laws we will fight, — But as fast as they can make 'em Be -

sffz sffz sffz *sffz* gor-ra, We can break 'em! Sure the I - rish have a great day to - night!

sffz sffz sffz *sffz* gor - ra, We can break 'em! Sure the I - rish have a great day to - night!

sffz sffz sffz

DANCE

151

8

Piano sheet music for 'DANCE' (Measures 1-8). The music is in 2/4 time, key signature of one sharp (F#), and consists of two systems of four staves each. The top system starts with a forte dynamic (ffz) indicated by a bracket over the first measure. Measures 1-4 are identical. Measures 5-8 show a transition, with dynamics ffz, ffz, ffz, and ffz respectively. The bottom system follows a similar pattern with ffz, ffz, ffz, and ffz dynamics. Measure 8 concludes with a final ffz dynamic.

When Ireland Stands Among The Nations
Of The World

Nº 18

Maestoso

f With utmost fervor

Oh, that fair pro-phe-tic day that Ire-land

dreams of! When at last from all op-pres-sion she is free! When through

mar - tyr - dom un-known She has come in - to her own Out of

thral-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

sing-ing! I can see her well be-lov-ed flag un-furled! And with

heart and soul I pray, God may speed the bless-ed day When Ire-land

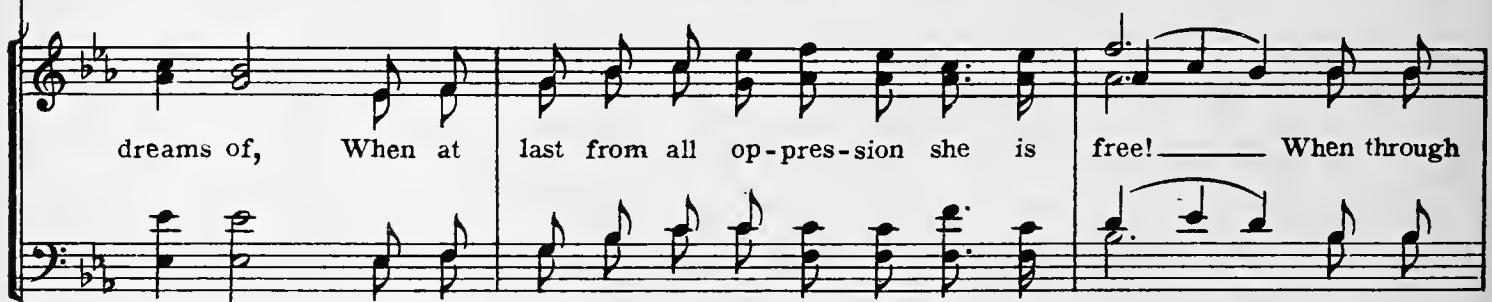


stands a-mong the na-tions of the world! — Oh, that fair pro-phet-ic day that Ire-land

ff
Oh that fair pro-phet-ic day that Ire-land



dreams of, When at last from all op-pres-sion she is free! When through



dreams of, When at last from all op-pres-sion she is free! When through





mar - tyr-dom un-known, She has come in - to her own Out of thral-dom that is nev-er more to

be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may
 see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

rit. *ff.* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! _____
rit. *ff.* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! _____
rit. *ff.*

Piu Pesante
tutta forza *molto allarg.* *fffz* *fffz*

Finale Ultimo

Nº 19

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev - er more to be! I can hear, in fan - cy, now, her chil - dren

sing - ing! I can see her well be - lov - ed flag un - furled! And with

rit.

heart and soul I pray, God may speed the bless - ed day When Ire - land

stands a-mong the na-tions of the world! — Oh, that fair pro-phe - tic day that Ire-land

Oh, that fair pro-phe - tic day that Ire-land

dreams of, When at last from all op - pres - sion we are free! When through

dreams of, When at last from all op - pres - sion we are free! When through



mar - tyr-dom un-known, She has come in - to her own Out of thrall-dom that is nev - er more to

be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

see her well be - lov-ed flag un - furled! And with heart and soul I pray, God may

see her well be - lov-ed flag un - furled! — And with heart and soul I pray, God may

speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit.

ENSEMBLE

ff rit.

'Tis a

MALE CHORUS 'Tis a

ff rit.

Piu Pesante

tutta forza molto allarg. *ffffz* *ffff* *ff rit.*

Tempo di Marcia

great day to - night for the I - rish _____ For the cause we

a tempo

great day to - night for the I - rish _____ For the cause we

a tempo

Tempo di Marcia

ff a tempo

fought for and died. And the time is soon to be When you'll see old Ire-land

fought for and died. And the time is soon to be When you'll see old Ire-land

ff *mf* free! 'Tis the land of our love and our pride! We de -

ff *mf* free! 'Tis the land of our love and our pride! We de -

ff *mf*

spise and de - fy our op - pres - sors — And their ty - rant laws we will
 spise and de - fy our op - pres - sors — And their ty - rant laws we will

a tempo

fight. — But as fast as they can make 'em, Be - gor - ra, we can
 fight. — But as fast as they can make 'em, Be - gor - ra, we can

ff *< ffz >*

Piu mosso

break 'em! Sure the I - rish have a great day to - night! _____

ffz

break 'em! Sure the I . rish have a great day to - night! _____

ffz

Piu mosso

ff *ff a tempo*

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TOYLAND
BEFORE AND AFTER

THE FORTUNE TELLER

(Comic Opera In Three Acts)

Including

ALWAYS DO AS PEOPLE SAY
YOU SHOULD
ROMANY LIFE
GYPSY LOVE SONG
THE LILY AND THE NIGHTINGALE *and others*

EILEEN

(A Romantic Comic Opera In Three Acts)

Including

MY LITTLE IRISH ROSE
EILEEN, ALANNA ASTHORE
LIFE'S A GAME AT BEST
THINE ALONE
WHEN IRELAND STANDS AMONG
THE NATIONS OF THE WORLD *and others*

HER REGIMENT

Including

YOU NEVER CAN TELL HOW
MARRIAGE WILL TAKE
LITTLE FARM IN NORMANDIE
AMERICAN SERENADE
AS THE YEARS ROLL BY
SOME DAY *and others*

THE PRIMA DONNA

Including

THERE'S ONLY ONE ROSE IN THE GARDEN OF LOVE
DREAM LOVE
YOU'D BE SURPRISED
WHEN YOU FIND THE ONE
YOU'RE LOOKING FOR
I'LL BE MARRIED TO THE MUSIC OF THE MILITARY BAND
THINK OF ME *and others*

MLE. MODISTE

(Comic Opera In Two Acts)

Including

IF I WERE ON THE STAGE
LOVE ME, LOVE MY DOG
HAT'S MAKE THE WOMAN
ZE ENGLISH LANGUAGE
THE MASCOT OF THE TROOP
I WANT WHAT I WANT WHEN I
WANT IT *and others*

NAUGHTY MARIETTA

(Comic Opera In Two Acts)

Including

TRAMP, TRAMP, TRAMP
NAUGHTY MARIETTA
'NEATH THE SOUTHERN MOON
ITALIAN STREET SONG
I'M FALLING IN LOVE WITH
SOME ONE *and others*

OLD DUTCH

(A Musical Comedy)

Including

RICH MAN, POOR MAN
I WANT A MAN TO LOVE ME
MY GYPSY SWEETHEART
THAT IS LOVE *and others*

THE ONLY GIRL

(Musical Farcical Comedy)

Including

WHEN YOU'RE AWAY
BE HAPPY BOYS, TONIGHT
PERSONALITY
HERE'S TO THE LAND WE LOVE,
BOYS
TELL IT ALL OVER AGAIN
YOU HAVE TO HAVE A PART TO
MAKE A HIT
WHEN YOU'RE WEARING THE
BALL AND CHAIN
YOU'RE THE ONLY ONE FOR ME
WHY SHOULD WE STAY HOME
AND SEW *and others*

ORANGE BLOSSOMS

(A Comedy With Music In Three Acts)

Including

THIS TIME IT'S LOVE
BECAUSE YOU'RE YOU
A DREAM OF ORANGE BLOSSOMS
LEGEND OF THE GLOWWORM
WAY OUT WEST IN JERSEY
A KISS IN THE DARK *and others*

IT HAPPENED IN NORDLAND

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ABSINTHE FRAPPE
SLIPPERY JAMES
THE KNOT OF BLUE
SHE'S A VERY DEAR FRIEND OF
MINE *and others*

THE PRINCESS PAT

(In Three Acts)

Including

LOVE IS THE BEST OF ALL
FOR BETTER OR FOR WORSE
NEAPOLITAN LOVE SONG
IN A LITTLE WORLD FOR TWO
TWO LAUGHING IRISH EYES
ALL FOR YOU *and others*

THE RED MILL

(Musical Play In Two Acts)

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YOU NEVER CAN TELL ABOUT A WOMAN
THE ISLE OF OUR DREAMS
MOONBEAMS
EVERY DAY IS LADIES' DAY
WITH ME
BECAUSE YOU'RE YOU
THE STREETS OF NEW YORK
IF YOU LOVE BUT ME *and others*

WHEN SWEET SIXTEEN

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OH, THOSE BOYS!
PEOPLE WILL TALK, YOU KNOW
MY TOAST TO YOU
ROSALIND
LITTLE FIFI *and others*

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(A Comic Opera)

Including

BOYS WILL BE BOYS AND GIRLS
WILL BE GIRLS
THE LAND OF DREAMS
TAKE THINGS EASY
NOBODY LOVES ME *and others*

THE VELVET LADY

Including

LITTLE GIRL AND BOY
THERE'S NOTHING TOO FINE
FOR THE FINEST
I'VE DANCED TO BEAT THE BAND
LOGIC
WHAT A POSITION FOR ME
LIFE AND LOVE *and others*

THE VICEROY

(Comic Opera In Three Acts)

Including

HEAR ME
JUST FOR TODAY
SO THEY SAY *and others*

WONDERLAND

(A Musical Extravaganza In Three Acts)

Including

UNTIL WE MEET AGAIN
THE ONLY ONE
THE VOICE FOR IT
I, MYSELF AND ME *and others*

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ADELE (R)	Briguet-Phillip-Herve	MAID AND THE MUMMY (W)	Bowers
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ALL OVER TOWN (H)	Hein	MLLE. NAPOLEON (W)	Luders
AMEER, THE (W)	Herbert	MAN FROM CHINA (W)	Bratton
ANGEL FACE (H)	Herbert	MARCELLE (W)	Luders
ANYTHING GOES (H)	Porter	MARY'S LAMB (W)	Carle
APPLE BLOSSOMS (H)	Jacoby-Kreisler	MAJOR OF TOKIO (W)	Peters
BABES IN TOYLAND (W)	Herbert	MELODY (H)	Romberg
BABETTE (W)	Herbert	MERRY MOUNT (H)	Hanson
BARON TRENCK (R)	Rubyn-Blossom	MISS DOLLY DOLLARS (W)	Herbert
BEAUTY SPOT (H)	Weston-Barnes-Gifford-Hein	MOTOR GIRL (W)	Edwards
BELLE OF BRITTANY (H)	Talbot	MR. PICKWICK (W)	Klein
BELLE OF MAYFAIR (H)	Stuart	MY HOME TOWN GIRL (W)	Hirsch
BELLE OF NEW YORK (H)	Kerker	NAUGHTY MARIETTA (W)	Herbert
BITTER SWEET (H)	Coward	NEW MOON (H)	Romberg
BOW SING (W)	Klein	NINA ROSA (H)	Romberg
BRIGHT EYES (W)	Hoschna	NO, NO, NANETTE (H)	Youmans
BROKEN IDOL (R)	Van Alstyne	OF THREE I SING (H)	Gershwin
BURGOMASTER (W)	Luders	OLD DUTCH (W)	Herbert
CALIFORNIA (R)	Bowers	ONLY GIRL (W)	Herbert
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CHOCOLATE SOLDIER (W)	Straus	PIED PIPER (W)	Klein
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DESERT SONG (H)	Romberg	PRETENDERS (W)	Clark
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DONNA JUANITA (H)	Von Suppe	PRINCESS BEGGAR (W)	Robyn
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DUCHESS (W)	Herbert	PRINCESS CHIC (W)	Edwards
EILEEN (W)	Herbert	PRINCESS PAT (W)	Herbert
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HIS HONOR THE MAYOR (W)	Edwards	TATTOOED MAN (W)	Herbert
IN THE BARRACKS (R)	Bowers	THREE TWINS (W)	Hoschna
IN THE PASHA'S GARDEN (H)	Seymour	TOURISTS (H)	Kerker
IT HAPPENED IN NOORDLAND (W)	Herbert	VELVET LADY (W)	Herbert
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LITTLE BOY BLUE (R)	Edwards-Madden	WOODLAND (W)	Luders
LONELY ROMEO (R)	Franklin-Bowers	WONDERLAND (W)	Herbert
LOVE'S LOTTERY (W)	Stange-Edwards	YANKEE CONSUL (W)	Robyn
LOVE WALTZ (W)	Lasky-Berton	YANKEE TOURIST (W)	Robyn
MADAME SHERRY (W)	Hoschna		

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RCA Building, New York, N. Y.











